faith and trust. The general characteristics of such ancient paintings are:—the outlines are strongly defined by a very firm brown line, dark and broad; the figures are by no means well drawn, and the colours and shadows are not very forcible, although they are somewhat heavy.

Now, in works of a little later date, approaching the 12th century, we find, particularly in illuminated manuscripts (such as the Virgil in the Vatican), the same traces of colouring, but the style is completely distinct from that of the Greek manuscripts of the same time: in the latter, light and shade are indicated by positive lines, following the forms of the limbs. The whole character of Greek art is marked by that peculiar convolution, which was the consequence of the habit prevalent among the Greeks of decorating their vestments, the robes of their priests, and the hangings of their churches, with elaborate needle-work; and filagree ornament pervades their drawing of the figure, as there is no doubt it pervaded their actual embroidered work, exerting an influence which may be traced subsequently in Saxon and Northern manuscripts.

We are accustomed to suppose that the Greeks executed Polychromatic designs only by means of *mosaic*;-but I think, that on deeper inquiry, it will be found that the old processes known to the Romans, such as tempera, encaustic, fresco, painting, and that particular branch of fresco which the Italians called *fresco secco*, were perfectly well known among the Greeks. We find in the Treatise of Theophilus, written about the year 1200, though sometimes assigned to an earlier date in the middle ages, a MS. of extensive circulation, a complete description of all the various modes in use in subsequent periods in Italy; and on comparing this manuscript with the curious MS. discovered by M. Didron in the Convent of Mount Athos, we find that the Greek practice was nearly coincident with the description in the MS. of Theophilus, which also details many of the processes used in the north of Europe. It is therefore curious, as showing how the traditions of Roman skill in painting have been handed down to later times.

Of the works actually executed in mosaic, we find among the first and greatest efforts those in the church of Santa Sophia; and every one interested in the subject will rejoice to know that we may expect a full account of them in the forthcoming work of M. Fossati.

From a period as early as the fourth down to the middle of the eighth century, a constant succession of beautiful works in mosaic had been executed in the churches at Rome, but the persecution of the painters of figures, which commenced before that period, and more particularly under Constantine Copronymos, and Leo the Isaurian, increased about that period to such an extent as to drive the Greek artists from Byzantine into Italy,—a happy event for the latter country, by proving an immediate and wholesome stimulant to its productive powers. * * *

To convey some idea of a church thoroughly decorated with mosaics, I would remark that in such churches as those of Mourcale at Palermo, and St. Mark at Venice, the whole of the wall was fully covered with the plain material, and from time to time, as the artist desired to add colour, supposing the whole decoration had not been at first put in, he took from the stucco on which the mosaic cubes were placed, the pieces necessary to form the pattern, and replaced them by cubes of the colour requisite to produce the effect he desired. Generally speaking, the church was composed of columns and arches, forming a long nave and aisles, with a tribune at the end, and the head or concha of that tribune was generally filled with a colossal figure of the Saviour in the act of benediction. On each side of the choir were ranged histories from the New Testament, the Life of Christ, &c., typifying the glory of the Church triumphant; and in the nave, generally speaking, above the top of the arches, on each side, were rows of subjects in small groups and figures, principally from the Bible, indicating the history of the Church militant, and sometimes legends of Saints, though the latter occur less frequently.

The great feature of all Byzantine mosaic is the gold ground; which exerted an important influence on the productions of the artists of a later time.

When we enter on the subject of actual painting in colours, we find that Cimabue, who was a cotemporary and great friend of Gaddo Gaddi, acquired at once an amazing influence in that branch of art. His greatest work, and that which has stamped his reputation, is the ceiling of the Church of St. Francesco at Assisi. He had previously only executed a few Madonna and similar subjects. Of the three principal ceilings, executed by him, in this church—one contains figures of St. Francis, St. John, and our Saviour; another, represents the four Doctors of the Church, in full length figures, seated on chairs; and the third is now nearly obliterated. A curious characteristic of all his works is, that in consequence of his connection with the decorators in mosaic, the key, so to express it, in which they were composed, appears to have been that of mosaic.

The immortal Giotto was an artist of the highest order. One great charm in his works is the feeling for the poetry of devotion which seems to run through them all. He was an intimate friend of Dante, and it was, probably, from the author of the "Divina Commedia" that he drew those inspirations which made him so intellectual a painter. His life is interesting in every respect. The first works of Giotto were executed at Florence, and they subsequently procured him employment at Rome. In that Capital of the World, he designed many works which time has destroyed; but one most interesting relic of his early labours remains in the "Navicella," that is, the church represented under the traditional allegory of a ship. This curious mosaic is now fixed in the vestibule of St. Peter's. He then went to Padua, where he executed the paintings in the chapel of the Arenata, representing the Life of our Saviour and the Life of the Virgin.

Among other interesting remains of German art in Italy, the Monastery of San Benedetto, at Subiaco, deserves to be mentioned. It appears as though the Benedictines, excited by the influence and example of the Franciscans, endeavoured like the latter to call in art to increase the influence of their order, and therefore built a chapel in honour of the "sagrospeco" of Saint Benedict, and ornamented it with beautiful decorations. The whole of the upper, lower, and middle churches are covered with paintings. The principal picture, a representation of the Crucifixion, is particularly interesting; it is one of the earliest and best representations of that subject: besides this, there are also delineations of many of the curious traditions preserved in such works as those of Jacopus de Voragine and others, on the Lives of the Saints, and in the apocryphal Gospels. The only clue now to be obtained to the identity of most of these frescoes, is the name of Stemmatico written upon one of them, which indicates that an artist of that name was employed. It is curious that so little should be known of one of the most interesting monuments of that period.

The extraordinary interest which attaches to the Campo Santa at Pisa, as one of the nurseries of painting before it could well stand erect, justifies a brief recurrence to the treasures it contains. On the walls of that extraordinary cemetery are embodied, in pictorial form, many of the most interesting subjects which can affect mortality. The *Last Judgment*, by Orcagna, which served Michaelangelo as a model for certain portions of the great work which has rendered him immortal, exhibits the most wonderful energy in giving tangible form to the Dantesque conception of the subject. Throughout Italy, remains of the mosaic style are to be traced in the fresco paintings, and nowhere are they more manifest than on the walls of the Campo Santa at Pisa. The adoption in fresco of simple geometrical figures, which did not interfere with the curved lines of the composition, and which gave a "mosso," or movement to the groups (just as architecture introduced in a picture gives life and vitality to the delicately modelled surfaces), was in every respect most valuable. The gold of the mosaics, which was at first retained by the fresco painters, began to disappear; its use being principally confined to the delineation of the nimbus or circle that surrounds the heads of the Saints—executed in a sort of raised and stamped plaster—and to different ornaments about their persons—as a gold key in the hand of St. Peter, &c.

Throughout Italy there remain numerous indications of Gothic decoration, similar to that at Subiaco, many of which are due to masters whose names have not been recorded, and whose "lives have been written in water." In all these works, there is much grace, and in some, the old connection with Byzantium is evident; as, for instance, in the patterns worked on the hems of the garments worn by priests, and in many other details of costume. * *

It would not be right to pass over the wonderful works of Fra Angelico da Fiesole, a Dominican Monk, who decorated the Convent of San Marco, at Florence, in a style, the peculiarity of which is that of delicate modelling of surface with so little chiaro-scuro as to maintain a general effect of flatness, if I may use the expression, and an extreme refinement of, as his name imports, "Angelic" expression. The definition of form which he obtained, without that extreme rotundity and high relief which are decidedly objectionable when it is desired to keep the wall painted on flat in appearance, makes his works a valuable study to whoever would revive mural painting satisfactorily. His cheerful general colour was no doubt influenced by the works of Gentile da Fabriano, an artist who not only used the most brilliant colours, but was too often addicted to a redundancy of gold ornament. There is a work by him, the Worship of the Magi, in which he has taken every opportunity to load the figures with gold ornaments; its great harmony, however, neutralizes its gaudiness, and it looks as brilliant, lively, and pleasing as possible.

It is a curious thing, that Raffaelle and Pinturicchio were both pupils at the same time under Perugino, though Pinturicchio was much older than Raffaelle. In addition to them was Bacchiacca, whom Vasari mentions as celebrated for his little figures, animals, and ornaments.

I would call attention to a peculiar mode of decoration common in Italy, by the use of coats of different coloured plaster, one over the other; the bottom dark, the next grey, and the third white; upon which, in order to produce a dark tint, the artist drew with a style or pencil, or removed the plaster, till he reached the black ground: for a half-tint, he scraped off the white, and kept the grey, whilst the white was left for the strong lights. In a short time after its introduction, this art was carried to so high a pitch, that Giulio Romano decorated the whole front of several palaces with different coloured cements, and with extraordinary rapidity. I cannot but think that this is a mode particularly adapted to English practice, and to English climate, as all the coats of stucco might be made to resist moisture.

In conclusion, I do most sincerely hope the preliminary practice of contemplating a building as it should be in its complete form, with its architecture and sculpture and painting united, which I find obtained universally for so many centuries in Italy, may become constant practice among us: also I think, that in the history of the world, there has scarcely been known a country that has reached the pitch of civilization at which we have arrived, that has studied the arts in so isolated, and I may also say accidental, a manner. If architects would only think a little more of the power of decoration and illustration, by means of colour, I submit that they would not only build more effectively, but more economically; since it must ever be remembered that a large flat surface is one that, best of all others, admits of ornament; and by introducing their ornament in relief sparingly, and in the right points, they would be enabled to accentuate and emphasise the points to be enforced, and to which the eye should be attracted, and leave in quietude those that should tranquillize the vision, and lead to the appreciation of the more salient points.

In the course of a long and interesting discussion, the chairman (Mr. Fowler, suggested the consideration of an interesting portion of the subject—its connection with our own country. Although any specimens found here might be humble in comparison with the great works in Italy, yet it would be interesting to see how far the art might have been carried, by referring to the numerous interesting

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